Nevv and easy DIRECTIONS

For the attaining of the

THUSCAN ITALIAN TONGUE

Comprehended in necessary rules of pronuntiation, rules of accenting, and the like.

Set forth for the speciall use of such as are desirous to be proficients in the said language

BIBL. CANT. ICAD.

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By Gio. Torriano an Italian, and professour thereof.

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Admodum Reverendis in alma Cantabrigiensi *Academia collegiorum Præfectis, eorúmque sociis dignissimis; necnon tam linguarum quàm artium studiosissimæ juventuti.* Joann. Turrianus *S. P. D.*

Um apud Anglos admodum clarescere, tum desiderium, tum studium discendæ linguæ Italicæ, planè semper expertus fuerim, pro viribus enixus sum, ut & unum & alterum ultro promoverem, quod factum est hoc Italicæ pronuntiationis compendio; biennio ferme ab hinc Londini typis mandato, & prelo jam de novo in hac florentissima Academia, in usum studiosorum non inconsultè subjecto, ut novâ editione, sive alterâ luce, plurium vel omnium, non unius alicujus solummodo inserviret industriæ; ad grammaticam quod attinet extat una mea, quam hoc anno Londini curavi imprimendam, quæ (ni fallar) omnibus necessariis referta est præceptis & regulis, errare enim toto cœlo eos semper existimavi, qui solo lectionis præsidio freti nullius præceptis adjuti linguam nostram sibi acquirere posse familiarem non desperant: Quare multò laudabiliusilli; (quemvis atteſtor judicem) qui ortum ducere (si id

fieri contingat) ex viva præceptoris voce, progressum accelerare ex præceptis & regulis, complementum verò ab usu & habitu tandem consequi conantur: adeò ut qui omnium vel aliquorum horum vim extinguant fortunâ vel casu discere & dicere non immeritò mihi videantur. Jam verò compendiolum hoc omnibus vobis hujus Academiæ luminibus (debito reverentiæ cultu) præcipuè consecratum volui, ut deinde non solùm vobis metipsis, sed & aliis nobilibus studiosis, vel quibusvis, quorum habetis tutelam, habeatis commendatum: ut æquè in hac Academia si non fortè magis atque alibi, nostræ Italicæ linguæ splendor aliquando eluceſcat: Interea temporis ut jejunam à peregrino vobis exaratam epistolam, pro vestro candore interpretemini, vos habeo exoratos; exiguum quid est, & ferme nihil quod vobis offero, at novi ego vos egregii imò regii esse animi, ut non minus parva libenter soleatis accipere, quàm magna magnificenter largiri, quamobrem spero qualecunque hoc fuerit, vobis fore cordi, atque hâc spe fretus minimè dubiâ, Deum opt. max. oro & obtestor, ut hanc celeberrimam Academiam inter omnes facilè principem diu salvam & incolumem custodiat, ut celsitudo ejus & gloria periodum nunquam sit habitura.

To the truely Ingenuous or most Courteous Reader, whom these my directions may concern.

THese directions I caused to be printed at London in octavo about two years agoe, and since I have published a grammar; compleatly containing the way to attain our Articles. Nounes. Verbs. Monosyllable Particles. our Italianismes or Proprieties of our language; as also most of our primitive and originall Italian words, and that printed in quarto for conveniencie sake. Now in respect that these rules of pronuntiation were not sutable to my grammar by reason of their small volume, and also because they are not frequent to be had, I have thought fitt to reprint them in this volume, that whosoever would, might have them bound with the grammar; And to the end both together should not prove bulkesom, I have abreviated and taken onely those which are most and immediately necessary.

I have taken the greater pains in the rules of pronuntiation then otherwise I would have done, or others do; in regard it is of infinite consequence. What other rules you shall finde annext to these of pronuntiation, are to make you accurate to judge or write any orthography.

I shall not need to invite any body to the study of the Italian Tongue with arguments drawn from the dignity and use thereof; for I suppose few or none are ignorant

of them: beſides I might be thought partiall to ſpeak in mine own behalf.

Divers there are that ſtand well affected to the Italian tongue, and ſet upon it, but upon a ſmall rub begin to flagg; but ſuch I would adviſe to perſevere, conſtancy is the way to a conqueſt. Others becauſe they have no opportunity to ſpeak, will neglect the underſtanding part, and ſuch I could wiſh would imitate their Anceſtours who have tranſlated very good Italian books, who happily could not ſpeak the language. Others again when they have opportunity to ſpeak, being afraid to erre miſſe that opportunity wilfully; and ſuch alſo I could wiſh would put themſelves forward, for errours are the ſteps, (if dayly corrected) to perfection. Thus much by way of caution, I do deſire all profit may acrue unto you as any credit at all to my ſelf. Then let the neceſsity, conveniencie, and uſe of either my endeavours commend them to your peruſall. And as for this little book do not deem it a pamphlet becauſe of its ſhape, but make a true eſtimate of it according to the nature of the ſubject; for as you may perceive, this book to my grammar; is but as an invitation not the feaſt it ſelf, therefore as you ſhall accept of this, you will be much the more taken in the other, if you will try; In the mean time as I ſhall be encouraged by your favourable acceptance of ſo ſmall a piece, you ſhall engage both preſent and future endeavours of him who wiſheth you, all the increaſe of Learning and Language.

GIO. TORRIANO.

Al ſaputo & candido Lettore il libro.

A Te in bracchia torno
Di novo uſcito al mondo, acciò col manto
Del tuo candor adorno,
Men viva al ben commun; e di quel tanto
Baſtami; poſcia che niſſuno muore
Sotto le tue ale, candido Lettore.

A zoilo mordace il libro.

Eccomi pronto a i denti
Mordemi Zoilo ſe vuoi, ma morde in guiſa
Che delle tue oſſa pongenti
Nota non reſti nelle mie carte inciſa,
Ch' altri m' additi, & in quelle poi
Scuopra quel tuo livor pe' morſi tuoi.

OUr Italian pronuntiation is much like the Latine, yet different in many particulars, the Italian is accounted the ſweeter of the two, for we ſay not *ſaxo.* but *ſaſſo.* not *ſanctо.* but *ſanto.*

Our termination of words is in a vowell, for the moſt part we ſay, *ſoave.* delightfull to the taſt, not *ſuavis,* we ſhunne hard colliſion of letters, vehement aſpirations and the like.

Our letters are twenty.

A B C D E F G H I L M N O P Q R S T V Z.

The Engliſh and Italian pronuntiation being very different, I have endeavoured to ſet letters down ſo ſutable to the pronuntiation of the Engliſh, as that an Engliſh man pronouncing them his own way, may jump upon the Italian pronuntiation of himſelf. As thus *Au. bea. chea. dea. jea. auk. ee. pea. coo. er. tea. oo. dset.* as for *e. f. l. m. n. o. s.* they are ſounded juſt as the Engliſh, or the difference is ſo ſmall as that it may not be written but heard.

Sound *a* as you do *a* in *au* in the engliſh word Autumne, not Atum, where the *u* muſt not be ſounded as a letter: the other letters as in theſe words, *Beanes, Cheape Deane Jeane. Hauk. Peeviſh. Peach. Coole. Error. Teame. Booty.* for *dset* that muſt be pronounced as the letters lie.

Thus much concerning the pronuntiation of our letters ſingle, now I ſhall go through them over again in order as they ought to be pronounced in compoſition as they ſerve to make up a word, and where they are the ſame with the engliſh pronuntiation I ſhall ſay thus.

As in Engliſh.

A. In the beginning or midſt of a word is to be ſounded broad as was ſaid of the letter *a* ſingly, pronounce *Aprile* as *Auprile* the moneth of Aprill. It is ſounded more remiſſely at the end of a word, and with a certain jerk of the tongue if it be accented as *honeſtà* the ſubſtantive or abſtract is ſounded ſtronger then *honeſta* the adjective or concrete, the firſt ſignifying honeſtie, the latter honeſt.

B As in Engliſh.

C Before *e* and *i* as engliſh *ch* in theſe words, cherries, children, &c. but if before *a o u* as engliſh *k*. *Che. Chi.* as Engliſh *k*.

Alſo if *c* come before *e* or *i* the firſt *c* hath almoſt the ſound of *a. t.* as *eccellenza* ſound *etchellenza* excellence. *eccitare* to ſtirre up ſound *etchitare.*

D As in Engliſh.

E Sometimes it is cloſe, ſometimes open, but certain rules of each cannot be given, there being an infinite of the one and of the other. The open *e* is that which you dwell longeſt on in pronouncing, as *tema.* fear, ſound as if it were written *teama.* the cloſe *e.* is that on which you dwell but little on, *tenebre* darkneſſe, ſound the *e* quick, the true difference of each muſt be attained by the eare and practiſe.

F *As in Engliſh.*

G Before *a. o. u.* as *ga. go. gu.* in engliſh, but before *e.* or *i.* as *j* conſonant in engliſh *gente* a nation, ſound *jente, giro.* a circle ſound *jeero.*

If it come betwixt two vowells, the latter of which is either *e.* or *i.* it is ſounded as if a *d* were prefixt unto it, *agente* an agent ſound *adgente, agile* nimble ſound *adgile*, as in theſe words *bridge, wedge* &c. the ſame rule of double *gg. Ghi* and *ghe* as *gui gue* in engliſh *guilt*

and

and *guelding*, as for *gha gho ghu* we use them not at all.

Before *l* it is melted as *meglio* better sound as if the *g* were an *l mellio* except *Inglese* english, *negligenza* negligence: the first must be attained by hearing it. Before *n* it is melted as *ogni* every sound *onij* as if the *i* were dubble, this also you must heare pronounced if you mean to be accurate; for these two are the hardest in our pronuntiation: Onion and companion come the neareſt to this our pronuntiation of any english words: *gua gue gui* are sounded as dipthongs which the English use not, as *guadagno* gain *guercio* blereyd, or squinteyd, *guida* a guide, the pronuntiation is easie if once heard, you must not pronounce *guida* as you do guide in english, for guide is pronounced as *ghi* in Italian, as *ghirlanda* a garland.

H In composition is a quiescent letter, insomuch that some writers never write it, especially in the beginning of a word; yet it is requisite it should be written for distinction sake: some words without it would hardly be understood, as *occhio* an eye, *specchio* a looking-glasse, *amo* I love, *hamo* a fish-hook *giaccio* I lye down and *ghiaccio* yce: It is often interposed betwixt *c* and *e* and *g* and *e* for conveniency or better sound sake of the word.

I Is alwayes sounded like an english double *ee* as *intimo* intimate sound *eenteemo* we never use it as a consonant, at least we should not, for before it we put a *g* saying *Giesù* Jesus not *Jesù*. *Giouanni* John not *jouanni*.

L M N. As in English.

O Sometimes it is close sometimes open, close as *honore* honor inclining to the pronuntiation of an *u*, open as *corpo* a body not so much inclining to the sound of an *u* what I have said of *e* may be said of *o*.

P As in English.

Q Sound *qua* in *quattro* foure as in the engliſh word quate, *que* in *queſto* this as in the engliſh word queſtion *qui* in *quinto* fift, as in the word Quintilian; we uſe not *quo or quu.* but we uſe the *c* for it.
It muſt be pronounced nimbly in the Italian word *qui*, here to difference it from *cui* to whom, for indeed *q* if you mark it hath even almoſt the ſound of a *c*.

R *As in Engliſh.*

S Betwixt two vowells, pronounced like a *z* *Eliſabeta* ſound *Elizabeta* Elizabeth *Chieſa* a Church ſound *Chieza* from this rule are excepted *coſa* a thing *coſì* ſo, *concioſia coſa*, ſeeing that, and our particle *ſi* affixed, as *diceſi* it is ſaid; in ſuch the *s* keeps its naturall ſound, onely the german word *Brindiſi*, a health or drinking to anyone, that is pronounced as *Brindizi*. *ſce or ſci* pronounced as *ſh* in Engliſh, ſaying, *ſcelerato* wicked, *ſhelerato*; *ſcintilla* a ſpark, ſound *ſhintilla*.

T If it go before *i*, and ſome other vowell following the *i*, then it is ſounded like *ts*: *oratione* a ſpeech, *oratſione*; except *malatia* ſickneſſe, *ſaetia* a pinnace: the firſt and ſecond perſons plurall of ſuch verbs, whoſe terminations end in *tiamo tiate*; as *patiamo* that we ſuffer, *patiate* that ye ſuffer, as *ti* when a conſonant follows it.

V. Alwayes as double *oo* in engliſh, unleſſe it be when it is taken for a conſonant, as *Virtù* vertue *Verità* truth, and then it hath the ſound of an engliſh *v* conſonant: We uſe no double *u* thus written *w* or *x*, for inſtead of *x* Italians uſe *ss* *Aleſſandro* Alexander, not *Alexandro*; nor *y* we uſe not.

Z If it come ſingle betwixt two vowells, ſounds as if a *d.* were before it, *azuro* azure, ſound *adzuro*. If it come double, then both are ſounded like *ts* as *grandezza* greatneſſe, ſounds *grandetsa*: after *l.n.r.* it is ſounded

ſounded like *ts*, *alzare* to heave up, ſound *altsare*; *Stanza* a roome or ſtave in meeter, ſound *Stantſa*; *forza* force, *fortza*: In derivative words it is ſounded as *ds*. as *zefiro* the wind, ſo called, ſound *dſefiro*; but in primitives it is ſounded like *ts*, as *zappa* a trewell ſound *tsappa*, *Zecca* a mint, ſound *tsecca*.

Of Dipthongs.

A Dipthong is a coupling of two vowells together, giving them but one ſound; they are frequent with us: and theſe that I ſet as in the margin, are the moſt uſuall; But in reſpect there are divers words that have the ſame vowells written together, and yet are pronounced as ſeverall ſyllables, I have endeavoured to ſet them down; right over againſt the poſitive example, immediately following this ſigne *.

Au. *Augello* a bird, * *Paura* fear, and the adjectives that come from it.

Eu. *Eufrate*, the name of a river ſo called, * *Riceuto* received, though ſometimes it is written with double *uu*, and then the firſt *u* hath the ſound of a conſonant; *riceuuto*.

Uo. *Buono* good, * *ſuo* his, *perpetuo* eternall.

Oi. oh mee, *foine* ferrets, *moine* dandlings.

Ia *Piaga* a ſore, * *pia* pious, *fia* it ſhall be done, *gia* he went, *hiato* a gap or gaping, *follia* folly, *mia* mine, and moſt words that end in *ia*.

Ie *Hieri* yeſterday, * *dieta* a diet.

Io *Fiore* a flower, * *Dio* God, and ſuch words as begin with *dio*: *fio* a ſcot or reckoning, *fiolo* a ſonne, *mariolo* a cunning fellow, *gio* for *givo* I went, *lione* a lyon, *morione* a naturall, *morio* for *morivo* I was a dying, *Io* I the pronoune, *pio* pious, *rio* nought, *natio* a native, *viola* a violet, and words that begin with *vio*, alſo *zio* an unkle.

Ua. *Guardiano*, a keeper, **Tua* thine, *ſua* hers, indeed there are hardly any dipthongs in *ua*, unleſſe *g.* or *q* preceed, as *quaſi* even, and the like: the ſame obſervation for *ue*, *ui*, excepting theſe dipthongs of *ui*: *fui* I have been, *lui* that man, *colui* that ſame man.

Ei *Colei* that woman or maid, * *Deità* a deity, *Dei* gods, *bei* thou doſt bleſſe, alſo thou doſt drink, being a contract for *bevi*, *trofei* trophys, *dicei* a contract for *dicevi*, thou ſayeſt; and all ſuch contracted ſecond perſons: *Nei* ſpots, *reina* a queen, and ſuch nounes and verbs as begin with an *i* in the prim:tive or ſimple, and have *re* prefixed in the derivative or compound; as *reiterare* to reiterate, alſo *Attei* Atheiſts, *vehicolo* a vehicle.

Ai. *Mai* never or ever, * *Aita* help, *Cain* Cain, *guaina* or *vaina* a ſheath.

Note that *beè* inſtead of *bene* wel, is pronounced but as one *e*, *deè* inſtead of *deve* he ought, * *Beè* inſtead of *beve* he drinketh.

I have ſet down but one poſitive dipthong for example ſake, and as I beleeve I have named as neare as poſſibly might be, all ſuch as ſwarve from them, wherefore the exact peruſing of theſe few obſervations, will take away a frequent rubb of the reader.

Obſervations concerning the Tranſmigration of one letter into another, infinitely uſefull for ſuch as are addicted to reade Italian Authours.

Firſt, vowells into vowells, note, notwithſtanding this change, the words are of the ſame ſignification; and for the moſt part promiſcuouſly uſed.

A. into *E.* *grave*, *greve* heavie.

E. into *A. Sieno Siano*, that or although they be.

E. into *I.* in words derived from the Latine, which begin with *de* or *re*, *deſiderio*, *diſiderio* a deſire, *remedio rimedio* a remedy, *eguale iguale* even or equall.

E. into *V. eguale uguale* equall, this laſt is moſt in uſe.

E. into *Io. Angelo Angiolo*, an Angel.

I. into *O. debile debole* weak, ſome *poeticâ licentiâ* have changed *i.* into *u.* ſaying inſtead of *ferita* a wound, *feruta*.

I. into *E.* in the beginning of ſome verbs that begin with *i*, *inviare* to ſet on forward, *enviare*; *involare* to pry or filch, *envolare*.

2. *Conſonants into Conſonants.*

Bb. into *gg. Debbo* I ought, *deggio*.

C. into *g. Aco* a needle, *ago. acuto* ſharp, *aguto*.

F into *v. Schifo* abhorring, *ſchivo*; but the firſt is moſt in uſe in proſe.

G. into *v. Volgo* I turn. *volvo*; but the firſt is onely in uſe.

G g. into *Z Z. Dispreggio* a deſpiſement, *Dispreꝛꝛo*.

Ll. into *gl. Belli* fair, *begli*; *capelli* hairs, *capegli*; alſo note that *l* and *g* ſhift places as *g* and *n* do, the ſignification ſtill being the ſame; ſaying, *tolgo* I take, or *toglio*; *ſtringo* I graſpe, or *ſtrigno*.

M. into *g.* in words that come from the Latine, *omnis* every in latine, in italian *ogni*. *Somnium* a dream, *ſogno*; the laſt onely uſed with us.

H. into *g. Hieremia*, *Gieremia* Jeremie, the laſt onely in uſe.

L. after *c* into *chi*, as *clave* a key, *chiave*; *concludere*

to

to conclude, *conchiudere*; the laſt moſt in uſe.

Mb. into *ng.* *Cambio* I change, *cangio.*

P. into *V.* *Coperta* a coverlet, *coverta*; *ſoprano* a ſoveraigne, *ſovrano*; the firſt moſt in uſe.

N. into *l.* *Veneno* poyſon, *veleno*; the laſt moſt in uſe.

Q. into *c.* *Antiquo* auncient, *antico*; *quotidiano* dayly, *cotidiano.*

R. into *D.* *ferire* to hurt, *fedire*; the firſt moſt in uſe.

R. into *ll.* *Peregrino* a ſtranger, *pellegrino.*

T. into *D.* *Lito* a ſhore, *lido*; *nutrire* to nouriſh, *nudrire*; *patre* a father, *padre*; *matre* a mother, *madre*: but of theſe two the laſt are moſt and onely in uſe, alſo *imperator*, *imperador* an emperour; *ſervitor*, *ſervidor* a ſervant.

T. into *c* *Benefitio* a benefit, *beneficio.*

T. into *gg.* *ſervitio* ſervice, *ſerviggio.*

3. *Conſonants into Vowells.*

And theſe come from the Latine for the moſt part, and onely the Italian word is in uſe.

L. into *i* *Flamma* a flame, *fiamma*; after *p.* in like manner, *templo* a church, *tempio.*

Note where the Latines have theſe double conſonants together, *bf. bn. bs. bt. ct. dm. mn. pt.* The Italians caſt away the firſt conſonant, doubling the latter, inſtead of *obfuſcare* to dimme, ſay *offuſcare*; *abnegare* to deny, *annegare*; *obſervare* to obſerve, *oſſervare*; *obtinere* to obtain, *ottenere*; *doctrina* doctrine, *dottrina*; *admonere* to admoniſh, *ammonire*; *omnipotente* omnipotent, *onnipotente*; *optimus* the beſt, *ottimo.*

Note again, that *illuminare* to enlighten, comes

from the obsolete italian word *inluminare*, *irreverente*, unmannerly, from *inreverente*.

Note also that *Ab. ad. ob. sub.* being joyned or prefixed to words that begin with other consonants, change the last letter into the ensuing consonant; and these are from old Italian words.

Instead of *adbrusciare* to burn, say *abbrusciare*; *adguagliare* to liken, *agguagliare*: *adtendere* to wait on, *attendere*, *adnoverare* to number, *annoverare*: *subportare* to suffer or permit, *sopportare*; But if these prepositions be prefixed to words beginning with *I* or *V*, they loose their consonant, as *aditare* to help, *aiutare*; *adveZZare* to accustome, *aveZZare*; but you may, and best of all say *auveZZare*, with double *u*. as ofttimes the consonant is changed into another *u*. *advenire* to happen, *auvenire*. Words compounded with *trans*. sometimes loose one or two of their last consonants, *transviato* misled, *trauiato*; *transpassare*, to surpasse *trapassare*; *transportare* to transport, *trasportare*; the contracted are most in use.

Observations concerning accenting.

Our accents are three, an acute, a grave, a circumflex; our acute accent is for the most part conceived, and implicite, not expresst in writing or print; and it lights for the most part on the last syllable but two of a word, sometimes the last but three of a word, contrary to the custome of other languages, to have any accent on the fourth syllable, but frequent with us; Many verbs in the Indicative mood, present tense, first person singular, consist of three syllables or more, and have the accent on the last syllable but two, then the third person plurall of the same tense, hath the ac-

cent on the laſt ſyllable but three, *ápplico* I apply, *ápplicano*, they apply not *applicano*; *partécipo* I participate, *partécipano*; they participate; not *partecípano*: a little practiſe will make this familiar, there can be no abſolute ſet rule, but much may be gathered by obſervation, I have expreſt the accent here for example ſake.

Then again there are our gerunds of any conjugation, to which are added for the moſt part two particles, which are ordinarily articles or pronounes, and they are likewiſe ſo accented or pronounced *dicéndoglielo* telling him it, not *dicendóglielo*; *andándoſene* going his way from us, not *andandóſene*.

Alſo infinitives of verbs and particles, have the like particles affixed to them, *ſcríverloti* to write it unto you, *venútoſene*, being come to us, not *ſcrivérloti* or *venutóſene*, where you may note that where the accent lies in the ſimple or primitive, thence willingly it will not ſtirre in the compound or derivative: this acute accent in your diſſilable words lights on the firſt ſyllable, as *díco* not *dicó* I ſay.

Our grave accent is expreſt in writing or printing, and cauſes a ſtrong pronuntiation of that ſyllable on which it lights, and this is the form of it `.

It lights on ſome monoſyllables for to diſtinguiſh them from other ſome, as *è* he is from *e*, and, *là* there an adverb of place, from *la*. the article, ſhe the or, it.

It lights moſt of all on ſuch monoſyllables as are dipthongs, as *ciò* that, *più* more, *può* he is able, *giù* down or below, and alſo other monoſyllables, *tù* thou, *grù* a crane, *fù* he hath been.

Contracted words that end in a vowell, ſhould have this grave accent, *pò* for *puole* he can; *Rè* for *reggi* Kings. *fè* for *fece* he did or made, or for *fede* faith; alſo

trè

trè, there is accented thus.

It lights on the third perſon ſingular of ſome ſuch verbs as the firſt perſon of their preterperfect tenſe indicative mood ends in two vowells, as *potei* I have been able, *potè* he hath been able: *perdei* I have loſt, *perdè* he hath loſt: *fei* I have made, *fè* he hath made: *udii* I have heard, *udì* he hath heard: and all the third perſons ſingular of the preterperfect tenſe of the fourth conjugation is ſo accented.

It lights on the third perſon ſingular of the ſecond preterperfect tenſe of the indicative mood, firſt conjugation, alwayes without exception, as *amò* he hath loved, to difference it from the firſt perſon preſent tenſe *amo* I love.

It lights on the firſt and third perſon ſingular of the indicative mood, of all verbs whatſoever future tenſe, *amerò* I ſhall love, *amerà* he ſhall love; *tenerò* I ſhall keep, *tenerà* he ſhall keep; *leggerò* I ſhall reade, *leggerà* he ſhall reade; *udirò* I ſhall heare, *udirà* he ſhall heare.

It lights on the laſt ſyllable of all words ending in *u*, monoſyllables or polluſyllables, *Giesù* Jeſus, *Virtù* vertue, *Sù* up, *giù* down.

Alſo on all words ending in *ta*, which come from the latine termination *tas*, *honeſtà* honeſty, from the latine *honeſtas*: *bontà* goodneſſe, from *bonitas*. I ſaid *tas*, for if it do not come from the abſtract or ſubſtantive, then it is not accented; *honeſta* honeſt.

Our circumflex for matter of ſound agrees with the the grave, but this is its form.

It is uſed upon theſe two contracts, *tâ* for *tali* ſuch, *quâ* for *quali* which; for *quà* hither is with a grave.

It is uſed in the middle of a word, eſpecially the contracted third perſon of the preterperfect tenſe, of

the indicative mood, first conjugation, plurall number: *cantâro*, for *cantarono* they sung; *portâro* they carried, instead of *portarono*; also *fûro* they have been, for *furono*; also *ô* when it denotates grief or desire, *ô ch'avessi*, oh that I had.

Observe in generall, that although to some tenses of verbs, a letter be added more then usuall, as sometimes it comes to passe among poets, yet the accent stirres not, as *empìo* he hath filled, for *empì*: *morìo* he died, for *morì*: as also then when there is a syllable or letter taken away, as *amâro*, for *amarono*, they have loved: or our infinitives, as *amàr* to love, for *amàre*; *tenér* to hold, for *tenére*; *légger* to read, for *léggere*; *dormír* to sleep, for *dormire*; But these are implicite accents: and I do but expresse them for example sake, so also *signór* for *signóre*, Sir, or Lord; also *havéa* I had, for *havéva*; and the like: *venía* for *veníva* I was coming.

Our Italians regard not to keep the rules of position so strictly as the Latines, for we say *amáronsi* they have loved themselves, not *amarónsi*: *apríronsi* they opened to themselves, not *aprirónsi*: *diédelmi* he gave it me, not *diedélmi*; because the accent will not stirre from the charechteristicall letter.

In the last place observe that where there is a grave accent upon the last syllable of a word, and that there is a particle affixed to it, the accent doth not therefore remove at all, but the first letter of the particle is doubled, *amòmmi* he hath loved me, *faròtti* I will do it to thee, and the like.

Of the Apostrophy.

The apostrophy serves to take away a vowell, either

either at the end of one word, or the beginning of another, for better ſound ſake; and even when two vowells meet in ſeverall words, to unite them as one, it is incident to any part of ſpeech, but chiefly to our monoſyllable particles, articles, pronounes, prepoſitions, adverbs; this is the form of it'

Our Articles apoſtrophed thus.

The article il. The *i.* is taken from the article *il.* if theſe following words or particles preceed it immediately.

Che'l cielo, that the heaven, not *ch'il cielo.*
Quando'l pianeta, when as the planet.
Se'l valor, if valour.
E'l fuoco, and the fire.
Ne'l poter, nor the power.
Tu'l ſai, thou knoweſt it.
Onde'l Signore, whereupon the Lord.
Sa'l vero, he knoweth the truth.
Anzi'l giorno, rather the day.
Fu'l giorno, it hath been the day.

Lo. If it goes before a word that begins with *i*, and that *m.* or *n.* follow that *i*, the vowell of the article, or that of the word following, is indifferently cut off; as *l'imperio*, the command, *lo'mperio*; *l'inganno*, the cozenage, *lo'nganno*; but ſome will not allow of the laſt: in others the vowell of the article is cut off, as *l'amore* the love, *l'huomo* the man.

Gli. If after *gli* a word ſhall follow, beginning with any other vowell but *i*, it need not to be apoſtrophed, the pronuntiation of them being ſweet, ſaying, *gli amori*, not *gl'amori* loves; *gli honori*, not *gl'honori* honours; but if with *i*, then it is apoſtrophed, *gl'inimici*

nimici enemies, not *gli inimici*; *gl'impii*, not *gli impii* the wicked.

La. If a word follow the article *la*, beginning with a vowell, the vowell of the article is cut off, as *l'anima* the soul, *l'età* the age, but if the word following begin with *i*, and *m* or *n* following the said *i*, then certainly is the vowell of that word cut off, and not that of the article, *la'mperatrice* the empresse, *la'nventrice*, the founder or inventour.

Le. In meeter is generally apostrophed, as,

L'altrui fatiche, other mens labours.

L'eccelse torri, the high towers.

L'idolatrie, the idolatries.

L'orationi, prayers.

L'unioni, unions. But in prose it is more gracefull not to apostrophy it, *le honorate*, the honourable atchievements; *le egreggie virtù*, the egregious vertues.

In the plurall articles or signes of cases, *a'*, to, *da'* from, an apostrophy is requisite to distinguish it from *a. da.* meer prepositions; the plurall article *li*, is not apostrophed.

These Particles *Ci. che. di. in. mi. ne. se. si. ti. vi.* are most commonly apostrophed by good Italians.

1. *C'è?* is there?

2. *Ch' ad un ad un*, which one by one. Note that if after *che*, a word shall follow, beginning with an *h*, then *e*, and *h*, are both lost, nothing but *c* remaining, *c'haurebbe fatto?* what would he have done? but if after *che*, a word follow beginning with an *i*, then the *i* in that word is lost, and *che* remains whole; *io che' nten do, di non far altro*, I who mean to do nothing else, *&c.*

3. *D'ogni mio mal te sol incolpo*, I blame thee onely for all my mishap.

4. *E'n*

4. *E'n fin alla porta*, and as farre as to the gate.
5. *Tu m' hai lasciato solo*, thou hast left me alone.
6. *Quel che n' ancide*, that which kills us.
7. *S' altri lo fanno*, if others do it.
8. *Per virtù s' erge*, he stands up for vertue.
9. *Stimato t' haverei piu fiero*, I should have thought thee fiercer.
10. *Es' alcuno v' era*, and if there was any one.

Note that your full words that end in a vowell, have seldome or never an apostrophy on their last vowell, especially when the meaning would not be known, or would prove doubtfull; therefore say thus.

Voi ch' ascoltate in rime sparse il suono, ye that heare the sound displaid in rimes, not thus, *voi ch' ascoltat' in rim' spars' il suono*, that were absurd.

Some words have an apostrophy, although no uowell follow: *e' sparse il sangue de' martiri*, he spilt the bloud of martyrs.

Suo' for *suoli* thou art wont.

Puo' for *puoi*, thou art able, *pe'* for *per i*, by the.

me' for *meglio*, better.

Que' for *quegli, those, or they.*

I, for *io*, I, the pronoune, also such contracts as *me'*, for *miei*, mine; *tuo'*, for *tuoi* thine; *suo'* for *suoi*, his or hers: also *men' pento*, I repent me of it.

Moreover it is not used upon every confluence, and meeting of vowells, as the signe of the dative case is never apostrophed; *Disse al zio*, said to his unckle, not *diss' al*, nor *disse' l*; however if there be an apostrophy, it is in the word going before, *al. spero ch' al por giù di queste spoglia*, I hope at the laying down of these spoils: but if *al* be with a double *ll*, then there is an apostrophy affixed to the last *l*, *all' amico*, to a friend.

Words

Words have no apoſtrophy when they have an accent on the laſt vowell, although the word following begin with a vowell; *Deità immenſa*, an immenſe deity: alſo our words ending in *a*, before any other word beginning with any vowell, *madonna Incoſtanza* goody Inconſtance; alſo our proper names of perſons or place, let them end in what vowell ſoever.

Laſtly, all thoſe that in their laſt ſyllables have a double conſonant, *deſtro* nimble, *triſto*, crafty or ſad; *vespro*, the evening.

Thus much concerning pronuntiation or accenting; as I have ſet down nothing that is ſuperfluous, ſo I hope I have left out nothing that is neceſſary: for other particulars concerning our Language, I referre you to my grammar, which is vendible at *London* by Mr Robinſon at the three pigeons in Pauls churchyard, or by ſome of the ſtationers in *Cambridge*.

FINIS.